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(Continued from page 98.)

Characters of Musical Instruments.

(Gleaned from HECTOR BERLIOZ.)

THE VIOLE D'AMOUR.

This instrument is rather larger than the viola. It has almost universally fallen into disuse; and were it not for Mr. Urban—the only player of the instrument in Paris—it would be known to us only by name.

It has seven *catgut strings*, the three lowest of which—like the C and G of the viola,—are covered with silver wire. Below the neck of the instrument, and passing beneath the bridge, are seven more strings, *of metal*, tuned in unison with the others, so as to vibrate *sympathetically* with them; thereby giving to the instrument a second resonance, full of sweetness and mystery. It was formerly tuned in several different whimsical ways.

The quality of the *viola d'amour* is faint and sweet; there is something *seraphic* in it,—partaking at once of the viola, and of the harmonics of the violin. It is peculiarly suitable to the *legato* style, to dreamy melodies, and to the expression of ecstatic or religious feelings. Mons. Meyerbeer has felicitously introduced it in Raoul's Romance, in the first act of the *Huguenots*.

But this is merely a solo effect. What would not be that, in an *andante*, of a mass of *violas d'Amour* playing a fine prayer in several parts, or accompanying with their sustained harmonies, a melody of violas, or of violoncellos, or of corni inglesi, or of a horn, or of a flute in its middle part, mingled with harp arpeggios! It would really be a great pity to allow this choice instrument to become lost; upon which any violinist might learn to play, by a few week's practice.

THE VIOLONCELLO.

The violoncello, on account of the depth of its quality and the thickness of its strings, is not susceptible of the extreme agility belonging to the violin and viola. As to the natural and artificial harmonics—of which frequent use is made on the violoncello in solo passages,—they are

obtained by the same means as those of the violin and viola. The length of its strings even contributes to render the extreme upper notes in harmonics, which are produced near the bridge, much more easy and more beautiful than those of the violin.

To violoncellos in the orchestra is ordinarily given the part of the double-bass; which they double, an octave above or in unison: but there are many instances when it is advisable to separate them, either to let them play, on the high strings, a melody or melodious phrase; or to take advantage of their peculiar sonorousness on an open string, for producing a specific harmonical effect, by writing their part *below* the double-basses or, lastly, to assign them a part nearly like that of the double-basses, but giving them more rapid notes, which the latter could not well execute.

The composer should never—without an excellent reason, that is to say, without being sure of producing thereby a very marked effect—entirely separate the violoncellos and double-basses; nor even write them, as many authors have done, a double octave above. Such procedure has the result of considerably weakening the sonorousness of the fundamental notes of the harmony. The bass part, thus forsaken by the violoncellos, becomes dull, bald, extremely heavy, and ill-connected with the upper parts, which are held at too great distance by the extreme depth of tone of the double-basses. When it is required to produce a very soft harmony of stringed instruments, it is, on the contrary, often well to give the bass to the violoncellos, omitting the double-basses, as Weber has done, in the accompaniment to the *Andante* of Agatha's sublime air, in the second act of the *Freischütz*. It is worthy of remark in this example, that the violas alone give the bass, beneath a harmony of violins in four parts; the violoncellos only coming in, a little later, to double the violas.

Violoncellos together, to the amount of eight or ten, are essentially melodious; their quality, on the upper strings, is one of the most expressive in the orchestra. Nothing is more voluptuously melancholy, or more suited to the utterance of tender, languishing themes, than a mass of violoncellos playing in unison upon their *first string*. They are also excellent for airs of a religious character; when the composer ought to select the strings upon which the phrase should be executed. The two lower strings, C and G, especially in keys which permit the use of them as *open strings*, are of a smooth and deep sonorousness, perfectly appropriate in such a case; but their depth itself scarcely ever permits of giving them any other than basses more or less melodious,—the actual airs being reserved for the upper strings. Weber, in the *Overture to Oberon*, has, with rare felicity, caused the violoncellos to *sing* above; while the two clarinets in A, in unison, give beneath them their lower notes. It is both new and striking.

Although our violoncello-players of the present day, are very skilful, and well able to execute all sorts of difficulties, yet it is seldom that rapid passages of violoncellos do not produce some confusion in the lower part. As for those which require the use of the thumb, and lie among the higher notes, there is less to be expected; they are not very sonorous, and are always of dubious precision. In modern richly-filled orchestras,

where the violoncellos are numerous, they are frequently divided into firsts and seconds; the firsts executing a special part of melody or harmony, and the seconds doubling the double-basses, either in octave or in unison. Sometimes even, for accompaniments of a melancholy, veiled, and mysterious character, the bass is left to the double-basses alone, while above them are designed two different parts for the violoncellos, which, joining the viola part, give a four-part deep harmony. This method is rarely well-contrived; and care should be taken not to misuse it.

The tremolo in *double string*, and arpeggios in *forte*, suit violoncellos perfectly; they add greatly to the richness of the harmony, and augment the general sonorousness of the orchestra. Rossini, in the introduction of the *overture to Guillaume Tell*, has written a quintet for five *solo* violoncellos, accompanied in pizzicato by the other violoncellos, divided into firsts and seconds. These deep-toned qualities of the same kind are there of excellent effect; and serve to make still more impressive the brilliant orchestration of the succeeding *Allegro*.

DOUBLE-BASSES.

There are two kinds; those with three, and those with four strings. Those with three strings are tuned in fifths. Those with four, are tuned in fourths.

The sound of both is an octave lower than the note written. Their compass in the orchestra is two octaves and a quarter; allowing for three-stringed double-basses, two notes less below.

To double-basses belong, in the orchestra, the lowest sounds of the harmony. In a preceding chapter, it has been stated, upon what occasion they may be separated from the violoncellos; and then may be palliated, to a certain degree, the defect which arises for the basses out of this disposal, by doubling them in octave, or in unison with the bassoons, the corni di bassetto, the bass clarinets, or the ordinary clarinets, in the extreme lower notes. But for my part, I detest the mode which certain musicians have, on such occasions, of using trombones and opficleides—the quality of tone of which, having neither sympathy nor analogy with that of double-basses, of course mixes execrably with it. There are cases where the harmonics of the double-basses may be successfully introduced. The extreme tension of the string, their length, and their distance from the finger-board, do not permit however, of having resource to artificial harmonics; as for natural harmonics, they come out very well, particularly commencing from the first octave, occupying the middle of the string; they are the same, in the octave below, as those of violoncellos. Strictly speaking, chords and arpeggios may be used on the double-bass; but it must be by giving them two or three notes at the utmost, of which one only need not be open.

The *intermittent tremolo* may easily be obtained, thanks to the elasticity of the bow, which causes it to rebound several times on the strings, when a single blow is somewhat sharply struck.

The *continuous tremolo* of double-basses is of excellent dramatic effect; and nothing gives a more menacing aspect to the orchestra; but it should not last too long, otherwise the fatigue it occasions the performers, who are willing to take the trouble of doing it well, would soon render it

can J. S. Dwight's

impossible. When a long passage renders it needful thus to disturb the depths of an orchestra, the best way is, by dividing the double-basses, not to give them a real *tremolo*, but merely quick repercussions, mutually disagreeing as rhythmical values, while the violoncellos execute the true *tremolo*.

They are so injudicious, now-a-days, as to write for the heaviest of all instruments, passages of such rapidity, that violoncellos themselves would find difficulty in executing them. Whence results a serious inconvenience: lazy or incapable double-bass players, dismayed by such difficulties, give them up at the first glance, and set themselves to *simplifying* the passage; but this simplifying of some, not being that of others,—since they have not all the same ideas upon the harmonical importance of the various notes contained in the passage,—there ensues a horrible disorder and confusion. This buzzing chaos, full of strange noises and hideous grumbings, is completed and still heightened by the other double-bass players, either more zealous, or more confident of ability, who toil away in ineffectual efforts at executing the passage just as it is written. Composers should therefore be careful to ask of double-basses no more than possible things; of which the good execution shall not remain doubtful. It is enough to say, that the old system of double-bass players, who *simplify*,—a system generally adopted in the ancient instrumental school, and of which the danger has just been demonstrated,—is at present utterly renounced. If the author have written no other than passages suitable to the instrument, the performer must play them, nothing more, nor nothing less. When the blame lies with the composer, it is he, and the audience, who take the consequences; and the performer is no longer responsible.

Flights of little notes, before large ones, are executed by sliding rapidly on the string, without paying attention to the precision of any of the intermediate sounds; and have an extremely good effect. The furious shock given to the whole orchestra by the double-basses coming upon the high F, by four little preceding notes, B, C, D, E, in the infernal scene in *Orfeo*, on the words, "At the dire howling of Cerberus," is well known, This hoarse barking,—one of the finest inspirations of Gluck,—is rendered the more terrible, by the author having placed it on the third inversion of the chord of the diminished seventh (F, G sharp, B, D); and, for the sake of giving his idea all the effect and vehemence possible, he has doubled the double-basses in the octave, not only with the violoncellos, but with the violas, and the entire mass of violins.

Beethoven, also, has availed himself of these scarcely articulate notes; but (contrary to the previous example), by accenting the first note of the group more than the last. He has done thus in a passage of the Storm in the Pastoral Symphony; which so well depicts the raging of a violent wind and rain, with the muffled ramblings of the gust. It is to be observed, that Beethoven, in this example, and in many other passages, has given to the double-basses deep notes, beyond their power of executing, which leads to the supposition, that the orchestra he wrote for, possessed double-basses descending as low as the C, an octave below the violoncello C,—no longer to be found now-a-days.

Sometimes it has a fine and dramatic effect, to give the violoncellos the real bass, or, at least, the notes which determine the chords, and strike the accented parts of the bar; while beneath them, the double-bass has an isolated part, the design of which, interrupted by rests, allows the harmony to rest upon the violoncellos. Beethoven, in his admirable scene of *Fidelio*, where Leonora and the jailor are digging Florestan's grave, has displayed all the pathetic and gloomy sadness of this mode of instrumentation. He has, however, given, in this case, the real bass to the double-basses.

[To be continued.]

Thou must neither play bad compositions, nor listen to them, if not compelled to do so.—SCHUMANN.

The Salzburg "Kapelle."

[Here follows the translation of the interesting old document, to which "A. W. T." has introduced us in his article in our last number.—Ed.]

ACCOUNT OF THE PRESENT CONDITION OF THE MUSIC OF HIS GRACE, THE PRINCE ARCH-BISHOP OF SALZBURG IN THE YEAR 1757.

KAPELLMEISTER.

1. Herr ERNST EBERLIN, of Jettenbach in Swabia. He is also the Prince's *Truchses*. He was formerly Court Organist; and if anybody deserves the name of a well-grounded and finished master in the art of composition, it is certainly this man. He has tones completely in his power, and sets music with such facility, that many would look upon it but as a fable if told the time actually employed by this skilful composer in the production of this or that extensive work. In the number of his completed musical works he may well be placed with those two most industrious as well as celebrated composers, Herren Scarlatti and Telemann. The only works by him yet printed are the Toccatas for the Organ.

VICE KAPELLMEISTER.

2. Herr JOSEPH LOLLI, of Bologna, in Italy. He was formerly tenor singer. With the exception of some oratorios he has composed hardly anything for the concert room, though for the church he has set several masses and vesper psalms.

COMPOSERS TO THE COURT.

3. Herr CASPER CRISTELLI, from Vienna in Austria, is Violoncellist, and a great master of accompaniment. He distinguishes himself from many violoncellists in the art of drawing out a good tone, strong and full, yet also pure and touching, from his violoncello, while his execution is manly and free from the viola style. He composes nothing but concert music. His compositions are mostly the pieces called *Suites*, Symphonies, and a few Trios; also duets and solos for the violoncello.

5. Herr LEOPOLD MOZART, from the imperial city, Augsburg. He is violinist and leader of the orchestra. He composes for church and concert room. He was born on the 14th of the Winter-month (December), 1719, and soon after finishing his studies in philosophy and jurisprudence, in 1743, he entered the service of the Prince Archbishop. He has distinguished himself in every style of composition, though he has sent nothing to press except six sonatas *à trois* in the year 1740, which he himself engraved on copper, and this principally for the sake of practice in the art of engraving. In the Hay-month (July) of 1756 he published his Violin-school.

Of the compositions still in manuscript which are known, the most worthy of note are many contrapuntal and church pieces; then a large number of symphonies, partly *à quatre* and partly for all the usual instruments; also thirty grand *Serenatas*, in which solos for various instruments are introduced. Besides these, many concertos, especially for the flute, oboe, bassoon, horn, trumpet, &c.; innumerable trios and divertimenti for different instruments; moreover twelve oratorios, a mass of theatrical pieces, and even pantomimes; also music for special occasions, such as a military piece with trumpets, drums, kettle-drums and fifes, in addition to the usual instruments; a piece of Turkish music; a piece for a keyed instrument with steel springs; and finally a sleigh-

ride composition introducing five strings of sleigh-bells; not to mention marches, night pieces (so called) and many hundred minuets, opera dances, and such minor pieces.

5. Herr FERDINAND SEIDL, from Falkenberg in Silesia, Violinist. He composes only for the concert room. He has made very many symphonies; also concertos and solos for the violin, in which his principal object has been to introduce uncommon and very peculiar changes and difficult passages.

The three Court Composers play their instruments both in the church and concert room, and take turns with the Kapellmeister in the direction of the music of the Court, each officiating a week, during which he has entire control over the music, and produces at pleasure his own compositions or those of others.

VIOLINISTS.

6. Herr Paul Schorn, of Salzburg.
7. Herr Carl Vogt, from Kremau in Moravia, is an earnest player, who knows how to draw a manly, powerful tone from the violin.
8. Herr Wenzel Hebelt, from Heiligenberg in Moravia. He brings out clearly the most difficult passages; hence he cares for nothing but the most difficult music, in which it is not easy to find anything too hard or quick for him. But his tone is very weak and feeble.
9. Herr Joseph Hülber, of Krambach in Suabia. He plays also the German flute.
10. Herr Nicholas Meisner, of Brauna in Bohemia. He plays also the horn.
11. Herr Franz Schwarzmann, of Salzburg. He plays concertos upon the bassoon, and executes finely on the oboe, flute and horn. Just now he is at Padua, in the school of the celebrated Herr Tartini.
12. Herr Joseph Hölzel, from the city of Steyer in Austria. Also plays the horn.
13. Herr Andreas Mayr, of Salzburg. Plays well also upon the violoncello.

VIOLAS.

14. Herr Johann Sebastian Vogt, of Steinach, near Bamberg and Culmbach. Plays also the oboe.
15. Herr Johann Caspar Thumann, of Salzburg.

ORGANISTS AND HARPSICHORDISTS.

16. Herr Anton Cajetan Adelgasser, from Der Insel in Bavaria. Plays understandingly, with elegance, and for the most part cantabile. He is not only a good organist—he is also a good accompanist upon the Grand Harpsichord; for both of which accomplishments he is indebted to Herr Kapellmeister Eberlin, of whom he has also learned the rules of composition, so that he now composes very pleasantly. Only he depends too much upon imitating others, especially his teacher.

17. Herr Franz Ignatius Lipp, of Eggelfelden in Bavaria. He plays also the violin, sings a good tenor, and composes not badly.

These two gentlemen (the organists) have in turn to take charge of the grand organ, (which stands in the rear part of the church) and the side organs (where the concert singers are placed). Not the less though are they called upon for accompaniments in the concert room.

18. Herr Georg Paris, of Salzburg, has entire charge of the small organ below in the choir, where the choral singers are placed, and must play at the

daily choral service. He has composed a few pieces for the church.

VOLONCELLISTS.

19. Herr Joseph Schorn, of Salzburg. Plays also violin.

20. Herr Jacob Anton Marschall, of Pfaffenhofen in Bavaria, devotes himself particularly to accompaniment, in which, under the instructions of Herr Cristelli, he is continually becoming more perfect. The two take each in turn the duty of accompanist. He also plays a good violin.

CONTRA-BASSISTS.

21. H. Matthias Wirth, of Westendorf in Suabia.

22. H. Paul Hutterer, from the Böhmerwald.

BASSOONS.

23. H. Johann Jacob Rott, of Straubingen in Bavaria.

24. H. Rochus Samhuber, of Salzburg.

25. H. Johann Adam Schultz, } of Sagau
26. H. Johann Heinrich Schultz, } in Silesia.

Both play the oböe.

TROMBONE.

27. H. Thomas Oschlath, of Stockerau, in Lower Austria. He is a great master upon his instrument, and there are few who can equal him. He plays also a good violin and violoncello, and plays none the less a fine horn.

OBOES AND FLUTES.

28. H. Christoph Burg, of Mannheim in the Palatinate. He plays concertos beautifully upon the flute and oböe, and also plays the violin.

29. H. Franz de Paula Deihl, of Munich in Bavaria. Plays also the violin.

30. H. Johann Michael Obkircher, of Donauwert.

HORNS.

31. H. Wenzel Sadlo. Plays also the violin very finely.

32. H. Franz Drasil. Plays also the violoncello. Both are from Brodets in Bohemia.

These two excellent hornists a few years since might have entered the service of the Elector of Bavaria, at a salary each of a thousand florins; but they did not wish to leave the Salzburg service.

THE SINGERS.

SOLO SINGERS.

33. The very reverend Herr Andreas Unterkofler, of Salzburg, is Praefect of the princely chapel-house and titular court chaplain.

SOPRANISTS.

The places of the three other castrati—viz., H. Grossi, H. Augustini, and the recently deceased contralists, H. Lonzi, are not yet filled.

34. The Right Reverend H. Johann Sebastian Brunner, of Neuötting in Bavaria.

BASSISTS.

35. H. Joseph Meisner, of Salzburg, a splendid singer. His voice is pleasing to an extraordinary degree, and enables him, without straining, to reach the high notes of a good tenor on the one hand, and the depths of a concert bass singer on the other, and with a beautiful equality of tone. His forte is the pathetic, and no one can surpass him in the passages which a simple style allows; for they come naturally to him. In Italy he sang first at Pisa, afterwards at Florence, and finally on the stage of San Carlo at Naples, and

was heard both in Rome and the other large cities of Italy. In Vienna he sang at the Academy, to which he was invited. Upon a journey to Holland, he had opportunity to sing at the courts at Munich, Würzburg, Mannheim, Stuttgart, Liege and Cologne; also in the presence of the Bishops of Augsburg, Spire, and others, who all testified their satisfaction by splendid presents. He has just made a short journey to Padua and Venice.

36. H. Joseph Michelansky, of Prague in Bohemia. Tenor.

37. H. Joseph Zugeisen, of Salzburg. Tenor.

38. H. Felix Winter, of Salzburg, has a voice, which to some extent may be compared with that of H. Meisner. It reaches the height of a fair tenor and the depth of a concert bass. He sings with soul. He has just returned from Italy, where he has spent two years, and has sung in Rome and other places with much applause. At Naples he sang in the Carnival operas on the stage of San Carlo.

Two or three Sopranists and as many Altoists are selected from the chapel-house of the Prince for solos, who are placed under the instructions of Herr Meisner.

THE SINGERS OF THE CHOIR.

First the Gentlemen of the Choir—viz., the following right reverend gentlemen:

39. H. Franz Anton Oettel, of Bavaria. Tenor.

40. H. Johann Baptist Freymüller, of Suabia. Bass.

Leaders
of the
Choir.

These two leaders of the choir have in turn the direction of the daily church service, that is, in the choral and contrapuntal vocal music, since the chamber music (orchestra, &c.) is not present.

41. H. Christian Maller, from Suabia. Tenor.

42. H. Anton Saller, of Bavaria. Tenor.

43. H. Christoph Straller, of Salzburg. Alto.

44. H. Benedict Schmutzer, of Bavaria. Tenor.

45. H. Anton Ainkäss, from Carinthia. Tenor.

46. H. Sebastian Seyser, of Bavaria. Bass.

47. H. Paul Pinzger, of Bavaria. Tenor.

48. H. Franz Schneiderbauer, of Bavaria. Alto-falsetto.

49. H. Christoph Bachmeyer, of Salzburg. Bass.

50. H. Johann Anton Eismann, of Berchtoldsgaden. Tenor.

51. H. Anton Schipfl, of the Tyrol. Bass.

52. H. Ignatius Seeleuthner, of Salzburg. Tenor.

53. H. Franz Joseph Menda, of the Tyrol. Bass.

54. H. Johann Veit Braun, of the Tyrol. Alto-falsetto.

55. H. Franz Cajetan Moschee, of Carinthia. Bass.

56. H. Lorenz Winneberger, of Suabia. Bass.

57. H. Donat Stettinger, of Bavaria. Bass.

58. H. David Veit Westermeyer, Salzburg. Tenor.

59. H. Johann Baptist Setti, from Italy. Bass.

To the choir singers belong secondly the following chorists:

60. H. Benedict Heiss, Salzburg. Bass.

61. H. Leopold Lill, Salzburg. Bass.

62. H. Joseph Schmid, Salzburg. Bass.

63. H. Johann Drauner, of Hungary. Alto-falsetto.

64. H. Judas Tadeus Wesenauer, Salzburg. Tenor.

65. Joseph Egger, Salzburg. Tenor.

66. H. Jacob Seeloos, of Suabia. Tenor.

67. Joseph Scheffler, of Bavaria. Bass.

Among these eight chorists are four who can play the contra-basso, as one of them is always called upon to play that instrument by the small organ in the choir, that which is under the charge of Herr Paris.

Thirdly, to the choir also belong the chapel boys, always fifteen in number, who have to carry the high parts. They all live in a building which is called the Chapel-house (*Capellhaus*), where also dwells the Chapel Praefect, who sits at their table in company of the Preceptor, who has charge of their instruction.

These boys receive from the court not only all their clothes, food and drink, having their own cook and house servants, but instruction at the cost of the court from the best masters in figured and choral song, upon the organ and violin, and in the Italian language. When they leave the chapel-house, each is well clothed from head to foot. The departure of a boy, however, does not immediately follow upon the loss of his voice, but, according to his previous conduct, he is supported two or even three years, through which he has time to perfect himself more fully in all his studies, and in time prepare himself to enter the service of the court, which is the result in most cases, because if they are suitable they are preferred to others.

Finally, connected with the choir are three Trombonists.

They play Alto, Tenor, and Bass trombone, and this duty must be performed or provided for by the Master of the City Towers and two of his assistants, for an annual salary.

The great organ is by the grand entrance of the Cathedral; four others are suspended to the sides of the choir [chancel] and one below in the choir, where the singers stand. The grand organ is only used in preludes, when some grand musical service is performed. During the music, one of the side organs is played constantly—viz., that one which is nearest the altar on the right hand, where the solo singers and the basses stand. Opposite, on the left of the side organ, are the violinists, &c., and in the lofts of the other two side organs are two corps of trumpets and drums. The organ below and the contra-bass are also played when the whole force is required. The oböe and German flute are seldom, the horn never, heard in the Cathedral. Therefore all the players upon these instruments in the church play the violin.

The two corps of trumpets and drums consist of the following persons:

1. H. Johann Baptist Gesenberger, head trumpeter from Bavaria. He is a splendid performer, who has gained great fame for the extraordinary purity of his high notes, his rapidity of execution, and the excellence of his trill.

2. H. Casper Köstler, from the Palatinate, Court and field trumpeter. He is a pupil of the late celebrated Herr Heinisch, of Vienna. He gives to his trumpet a very fine, pleasing vocal tone; his style is good, and his concertos and solos are heard with great pleasure. He also plays the violin.

3. H. Andreas Schachtner, from Bavaria, court trumpeter. He is a pupil of H. Köstler; blows a right fine trumpet, and in good taste; plays also a particularly good violin and the violoncello.

4. H. Johann Schwartz, from the Palatinate, court and field trumpeter. He plays first trumpet and also the violin.

5. Ignatius Finck, an Austrian, court and field trumpeter. Plays second to H. Gesenberger; also plays violin and violoncello.

6. H. Adam Huebner, from the Palatinate, court trumpeter. Plays second trumpet; also the violin.

7. H. Johann Leonhard Seywald, of Salzburg, court and field trumpeter; plays second—also violin. This gentleman and H. Huebner by turns play second trumpet to the three first trumpets, Köestler, Schachtner and Schwarz.

8. H. Johann Siegmund Lechner of the imperial city, Augsburg, court trumpeter; plays also violin.

9. H. Franz Heffstreit, from Moravia, court and field trumpeter; plays violin, and is useful with the viola.

10. H. Matthias Brand, from Bohemia, court and field trumpeter.

Two other places are vacant, which must soon be filled.

DRUMS.

11. H. Anton Winkler, of Salzburg, court and field drummer; plays also the violin.

12. H. Florian Vogt, from Kranau, in Moravia, court and field drummer; plays the violin very well.

No trumpeter or drummer is taken into the service of the Prince who cannot play also a good violin; and on extra occasions all must appear at court and play second violin or viola, as they may be directed by him who has the direction for that week.

To the Music belong also—

H. Johann Rochus Egedacher, of Salzburg, organ-builder to the court.

H. Andreas Ferdinand Mayer, from Vienna, court flute and violin maker.

These two gentlemen must at all times be present, to keep the instruments in good condition.

Finally, there are three servants to the orchestra or so-called *Calcanten*.

This, then, is the list of all those who are connected with the music, or in any way have salaries for musical services from the court, and consists of *ninety-nine* persons.

Hector Berlioz.

(From Paris Correspondence of the N. O. Playune, Nov. 20.)

* * * * * Painting, and especially music, present an almost uninterrupted line of men during the last sixty years, whose earlier years have been one long period of the most terrible sufferings of soul and body, than which shipwrecked mariners never encountered more dreadful on desolate sandy island or wave-swept rock, and this in the midst of the most brilliant cities of the world, surrounded by civilization, carried to its highest degree of refinement, in the midst of every variety of luxury. Of a truth, besides Rossini, Auber, and that three times millionaire, Meyerbeer, I cannot now recall any musician whose life was one of ease.

Certainly Hector Berlioz's has not been a career of happiness. What a life of perseverance he has been! What obstacles he has encountered and overcome! What struggles, what cares, what disappointments are congested within his life! He was born 11th November, 1804, at La Côte Saint André, a small village in the department of L'Isère, and the first years of his life were passed away in a home governed by a pious mother. His father was a physician, and he

anxiously desired to see Hector pursue medical studies and inherit in time the paternal practice. His father directed his education; but he is said to have exhibited little taste for Latin; his leisure hours were given to Florian and Millevoe. While Dr. Berlioz taught his son Latin, history, and a little algebra, he allowed him by way of amusement to study solfège, the flageolet, the flute and the guitar. Young Hector was soon able to understand even the most difficult music at sight. His father forbade him to learn the piano (which to this day M. Berlioz is ignorant of), for the moment he began to understand music his other books were neglected, and he remained day and night poring over a treatise on harmony which fell into his hands. He took the communion in the chapel of a convent, where his sister was at school; he says that as he approached the table with the other communicants, young girls sang, with their fresh and silvery voices, one of the Romish hymns to the eucharist, and he seemed to see the heavens open and angels descend to the altar. He was always marked by the greatest sensibility.

One day his father heard with amazement that young Hector had presented the Philharmonic Society of the town with a Quintet for flute, two violins, alto and bass, which was executed with great applause. The worthy doctor and his wife were horrified; Hector received a severe lecture; his musical books were taken from him, and he was ordered to apply himself exclusively to medical studies. Hector tried to beat anatomy into his head, but he could not. The doctor then attempted to allure him to them by promising that if he studied hard he should receive a silver-keyed flute; and at the same time one of his cousins came to join him in his studies. This cousin, however, was an excellent flute player, and while Dr. Berlioz was visiting his patients, the two medical students were playing duos and solos instead of attending to their books. In his twentieth year, Hector with his cousin was sent up to Paris to follow the courses at the medical school. Hector went to the dissecting rooms; the spectacle of those hideous corpses, putrified, dismembered, disfigured by the careless medical students, disgusted and horrified him. He quitted them, vowing never to set his foot there again. His cousin, however, conquered this aversion, and Amussat, then a celebrated professor of anatomy, succeeded in rousing him to some interest in anatomical demonstrations.

Unluckily Berlioz went one ill-starred evening to the Grand Opera. He returned again and again. He deserted the Medical School and the dissecting room. His mornings were passed away in the library of the Conservatoire, copying the scores of Gluck and Haydn. He wrote to his parents that he was determined to be a musician, and that no obstacle on earth should prevent him. A young professor at the Conservatoire applauded his first essays in the art of counter-point, and procured him admittance in the private class of Lesueur, who reckoned Berlioz a pupil of rare talents. Young Berlioz determined to write an opera. He wrote a letter to M. Andrieux of the French Academy, begging him to write a "book;" the latter replied that he was too old to write love verses, whereupon young Berlioz selected the tale of Estelle and Nemorin, and gave it to one of his friends to dramatize. The "book" proved ridiculous, and the music shocking. Our hero, however, did not feel disheartened. He wrote a mass, and one of his friends, a chapel master, made his choristers copy it. The rehearsal took place. The choristers had made all sorts of mistakes—a noise was produced which nearly killed the musicians with laughter, for it has been said that if M. Berlioz had collected all the cats of his quarter and pinched their tails collectively, he could not equal the awful noise he made at this rehearsal. He recopied with his own hand the whole mass. One of his acquaintances lent him 1,200 francs, to have it executed at Saint Roch. All the critics spoke of it favorably, and Lesueur, delighted with the success of his pupil, had him admitted to the annual *concours* of musical composition.

Whether it was that he worked too rapidly, or

that Cherubini, then director of the Conservatoire, exerted his influence against him, Berlioz failed completely, and was excluded from the *concours* at the first test. Cherubini detested him from the day he laid his eyes on him, and Berlioz, from his insubordinate spirit and the jokes he played off on the irascible Italian, inflamed this aversion to the highest point. At the news of this defeat, his father summoned him home and cut short his allowance. Hector wrote Dr. Berlioz that he would never abandon music, but that he would pay them a visit. He went home to plead his cause. After a long controversy, Hector won his father to his side; but his mother and a maiden aunt stood out obstinately against argument and appeal, for they, in their bigotry, could not conceive how a Christian could compose operas! Nothing could convince them. The eve of Hector's departure from home, his mother entered his chamber. She knelt to him sobbing, and begged and entreated him not to dishonor her. He sobbed, too; but remained firm to music. He took her in his arms and sought to argue with her against her prejudices; she threw him off and left the room, saying, "You are no longer my child! curses be upon you!" And even when he quitted home, she refused to see him, bade him adieu, and give him her blessing.

[To be continued.]

Musical Correspondence.

NEW YORK, Dec. 30. I regret all the more that I was unable to send you a report of EISELDE's second concert last week, as want of time and a slight indisposition oblige me to give you but a hasty sketch on the present occasion. The concert was exceedingly satisfactory. The Quartets were the beautiful No. 6 of BEETHOVEN, with its exquisite Andante, and one, performed here for the first time, by a composer who is far less known than he ought to be, named VEIT. So far as I can ascertain, he is a nobleman holding a government office in Prague, a dilettant in music, who has won much praise in the strictly musical world by several very fine compositions. This quartet gives one a very high idea of his powers; it is full of vigor and originality, highly melodious, and abounds in rich and striking harmonies. Altogether it made one wish to follow up the acquaintance of this new star in our Art-heaven. In a Trio by SPORR, the opus number of which I have unfortunately forgotten, the piano part was taken by Mr. ROBERT GOLDBECK, of whom I have already spoken as playing at the Philharmonic concert. His performance on Tuesday night far exceeded the promise given on the former occasion. Then, partly owing to outward circumstances, he made the impression of being a very good player, but nothing above mediocrity; in the exceedingly difficult and brilliant piano part of the trio, he proved himself a thorough master of the instrument, and played with an ease and fire that completely carried away his auditors. And sparkling, healthy, and full of youthful freshness as was his playing, so the young artist himself appeared, with perhaps a little too much *nonchalance* and self-confidence, but not more than years and experience will rub off, for he is still very young. The remaining parts of the Trio, as well as the Quartets, were played well as usual, even to the first violin, which has improved in tone and exactness again. Mr. H. SCHMITZ gave us in an admirable manner a Nocturne on the French Horn, which was less valuable as a composition than as being calculated to bring out the best tones of the instrument. The other solo number consisted of a couple of songs, one by Kücken and Schubert's "Hark, hark! the lark," sung by Mr. FEDER, who has improved since last year, both in voice and execution. In connection with these two numbers, however, I cannot refrain from suggesting to Mr. Eiselde the expediency of not playing his accompaniments *quite* so loud.

On Christmas night the "Messiah" was given by the HARMONIC SOCIETY, of which my colleague, "Trovator," (whose remarks, by the way, are becoming rather too personal) has already in advance informed you. Trusting to him for a full description thereof, I will only say, as my private opinion, that the choruses were exceedingly well sung, that Mrs. JAMIESON, who gives ample evidence that she ought to know better, sang wofully out of tune in the two alto solos, and that a gentleman whose name I am not acquainted with, though his face is familiar from the Philharmonic orchestra, came very near losing his breath entirely in the trumpet accompaniment to "The trumpet shall sound." No wonder. I was only surprised that he succeeded as well as he did, for his part must be an exceedingly difficult as well as painful one.

The PHILHARMONIC SOCIETY are beginning to be in earnest about the talking disturbance at the rehearsals and concerts. At the second of the former, placards were hung round the galleries, with a polite request that the *tongue obligato* might be omitted; and as this step proved fruitless, at the last two rehearsals small notices were handed to all that entered, to the effect that "the Board of Directors were determined to put a stop to this infringement on the rights of the majority; that officers would be employed to prevent the disturbance; and that if this had no effect, more stringent measures would be employed." If there were only some hope of all this doing any good!

Fidelio was given last night at the Broadway Theatre, for the first time entire, I believe, in this country. I was not present, but hear that it went off very well, the choruses being particularly good, as well as Mad. JOHANSEN's acting. With regard to her being "a singer of the first class," I rather think Signor "Trovator" is mistaken, but that she has all the caprices of one is proved by her breaking her engagement with the Philharmonic Society at the very last moment, in which dilemma Mad. LAGRANGE nobly came to the rescue. — t —

NEW YORK, Dec. 30. THEODORE EISFELD has given us another of his very excellent Classical Soirées, introducing several compositions entirely new to our musical public. The chief of these was a Quartet by WILLIAM H. VEIT, an amateur composer of Prague, who, with a fair European reputation, is entirely unknown here. His Quartet is just what one might expect from an amateur of refined taste and good musical education—a collection of delicate melody and pleasing modulation, but without the impress of a master mind, like Beethoven or Spohr. A trio of Beethoven for piano, violin, and violoncello, was admirably given, the difficult piano part being taken by Mr. ROBERT GOLDBECK, a pianist from Berlin, who recently made a flattering début at the Philharmonic Concert. Mr. Goldbeck, though very young, plays with great expression, and with masterly execution, appearing able to grasp the full meaning of even Beethoven's composition. I understand that he has already written an entire opera, which has been accepted at one of the London Theatres, and intends returning to Europe next year to superintend its production. It may be safe to predict, that in ten or fifteen years the name of Robert Goldbeck will stand high in the musical world.

The HARMONIC SOCIETY gave a splendid performance of the "Messiah" on Christmas night, the solos being taken by Mrs. JAMIESON, Mr. GUIDI and Mr. and Mrs. LEACH. An effective orchestra, with the organ of the Tabernacle, accompanied the choruses, and the effect was really sublime; the chorus, "Unto us a child is born," was encored. The soloists sang very well, but with the exception of Mrs. Jamieson's exquisite rendering of "He was despised," call for no special remark; this air, however, was

indeed a gem, and I do not remember ever hearing more pathos and expression thrown into it before; it was an intellectual as well as a musical performance. In the air, "The trumpet shall sound," the trumpet obligato was taken by one of the DODWORTHS.

Mr. GUIDI, who is, I believe, recently from Boston, has pitched his tent in the city of Gotham, and is a very valuable addition to our resident musical talent. He is a perfect polyglot to begin with, singing English, German, Italian, French, and I don't know what else, with equal facility. He is engaged as first tenor at Grace Church, in place of Mr. FRÄZER, and his performance of the Christmas music, especially of a duet with Mrs. BODSTEIN, at that fashionable church on Christmas morning, was the theme of much commendatory remark. In concerts, oratorios, and operas, he will be very valuable, for, as the advertisements of the mercantile clerks say, he "is willing to make himself generally useful." One good feature of his performance is, that he appears to fully appreciate the sentiment of the words he sings, as was exemplified in his rendering of the touching air, "Behold and see," at the Christmas oratorio.

The GERMAN OPERA COMPANY made their debut at the Broadway Theatre last evening in Beethoven's *Fidelio*, with fair success. They were assisted in the choruses by several German singing societies, and the famous "Prisoner's Chorus" was the feature of the opera. I must retain any extended notice of the opera until—I hear it.

Through a private letter, some touching incidents respecting the death of Mr. WARREN, organist of the English Cathedral at Montreal, have been brought to my notice. You undoubtedly have read of the recent destruction by fire of this church edifice, one of the oldest of that quaint old city, and around which the memories of several generations have clustered. I well remember the first and only time I visited it, some four years ago. Arriving at Montreal on a Saturday night, I strolled out the next morning, and after listening to the orchestral music and witnessing the gorgeous ceremonies of High Mass at the Catholic Cathedral of Notre Dame, entered into a large, old-fashioned church, the Anglican Cathedral of Montreal. It was not the hour for regular morning service, and at the door I was interrupted by a beadle (the first specimen of the species I had ever seen), who, ushering me into the body of the building, deposited me in a great pen, furnished like a pew, with doors and sides so high that at prayers the occupants of other pews were quite lost to sight. After the prayers were read, the tips of heads emerged into view in various parts of the church, like figures on a stage coming up through trap-doors. The hymn was given out, and soon from the middle aisle arose the gaily dressed members of a military band, and the choral tones of a Gregorian chant, rolled up from the brazen orchestra through the arches of the old church. It was what is called a "Soldier's Service," the military only being present, and singing the church music to the accompaniment of their own band. The effect of the gaudy uniforms and the crashing sound of trumpet and trombone, in that quiet, dusty old cathedral, was singular indeed, and when the music ceased and the red and white soldiers, with their bright brazen instruments, subsided into their pews, out of the range of my vision, it seemed like some startling, incongruous dream, an effect only heightened by the subdued tone of the clergyman, as he slowly repeated the words, "The Lord be with you," while from the invisible occupants of the roomy pews faintly rose up the whispered response, "And with thy spirit." Climbing upon a seat and peering above the walls of my pew-prison, I saw in the gallery a large organ, with its gilded pipes and quaintly-carved ornaments set off to great advantage by its case of dark colored wood. After service, the beadle, whom I approached

with reverential awe, informed me that "Mr. Warren" was the organist who revelled in the harmonic luxuries that the musician could draw from that old organ.

A few weeks ago I read in the papers of the destruction of the Cathedral—how the flames burst out of the windows, and how they devoured the old organ—how they crept to the spire, and silenced the chimes forever, while the clock, paralyzed by fervent heat, helplessly dropped its hands and awaited its fate; and how the next morning blackened walls alone marked the site of the church, in which so many infant innocents had been marked with the sign of the cross—in which so many youthful couples had been united—along whose aisles had so often trailed the sable pall that tells of Death, and which had for years been one of the holiest and most beloved of places to the citizens of Montreal.

A few days after this a letter from a friend announced the death of Mr. Warren, caused chiefly by grief at the destruction of the organ, over which he had presided so many years. He could not survive the loss of this inanimate friend, who had spoken to him so often in Music's sweetest tone. I do not think that any one but an organist can fully appreciate an attachment like this. In our cities the constant change of organists from church to church prevents the formation of any attachment for a particular instrument; but where, as in England and Canada, the profession of an organist is really a profession, and where he is called to a church with the intention of being a permanent incumbent of his position, like the clergyman, it is very different. As years roll on and his hand still glides over the familiar key-board, as his touch yet evokes the same strains of choral harmony that he has heard and played long, long since, his mind recalls the many incidents in his life in which his organ-friend has so largely figured, and his affection for it increases day by day. As Prospero with a wave of his magic wand called up the light, ethereal spirits, so, at the pressure of the hand upon the keys, there float before his memory many dear forms and loved scenes which have long ago departed. This chant he has played some happy Christmas morn in years past, when the old church was gay with evergreens, and this hymn he remembers when sung by those at whose funeral his organ has since wailed a sad requiem. It is not always mere music that the organist hears when seated before his organ; for with the earthly harmony are mingled dreamy echoes of the past, and oftentimes sweet voices that whisper faintly of the future. TROVATOR.

A Moravian Christmas Eve.

NAZARETH, PA., Dec. 28. Having already promised something of the kind, I owe you a sketch of our Christmas Eve and the glad cheer of life and solemnity it brought with it.

The snow-clad earth was not here at this time to add to the geniality of the occasion, but the bright stars above added strength to the recollections of an event which young and old had assembled to commemorate.

The Eve of Christmas in all our Moravian villages is ushered in within the walls of the church, where appropriate decorations are frequently added to enliven and enhance the interest of the festivity. At Nazareth the green festoons of the Jubilee were still suspended, and were well adapted to grace the beautiful solemnities of Christmas.

During the night when this august ceremony comes off, a large portion of the surrounding rural population flock hither to witness the scene, gaze at the paraphernalia, and listen to the music. This has been a time-honored custom, and has always presented a singular contrast between the staid devotion of the Moravian himself and the boisterous merriment of the yeomanry, who are generously

allowed free access to all these festive meetings. Within the chapel, however, the greatest order and quiet are observed, and no molestation is offered to mar the designs of the festival.

The performances of the evening worship opened with the reading of the second chapter of St. Luke, one of the most poetical records of all Holy Writ, where the memorable passage is introduced: "And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And lo, the Angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord."

After this simple recital, the short discourse follows, and the musical rites open with an anthem, performed by full chorus and orchestra alternately with the chorals of the whole congregation. During the performance the love-feast is partaken of, consisting of cakes and coffee, distributed among all present, who on the evening I have reference to, numbered nearly one thousand.

During this enjoyment, where both the sense and the spiritual emotion are appealed to, a portion of BERTHOVEN'S Mass was performed and the German words sung:

Sei willkommen,
Schöner Stern in hell'ger Nacht!
Ganz von Andacht hingenommen,
Schau' ich deine stille Pracht.
Hosanna! gelobet sey Der da kommt
Im Namen des Herrn, &c.
(Be thou welcome,
Beautiful Star in the holy night!
All transported by devotion,
I behold thy quiet lustre.
Hosanna! praised be
He who cometh, &c.)

The singing on this, as on all liturgic occasions, is alternated between the male and female, the youth and the adult portion of the congregation, who from time to time are relieved by the choir. In connection with their old Christmas Eve rituals, there is still an ancient vestige of the dramatic remaining, savoring somewhat of Catholicism, yet so endearing by its simplicity and its strong affinity to those child-like interpretations of Christianity on which the heart delights to dwell, that the cold age of new things has not yet been able to obliterate it.

I allude to the introduction of wax tapers. When the choir sing: "*Mache dich auf, es werde Licht! Denn dein Licht kommt, und die Herrlichkeit des Herrn gehet auf über dir,*" ("Arise! shine! for thy Light cometh," &c.), large trays of lighted wax tapers are brought in from the eastern side of the chapel, and carried through the assembly and distributed among all the smaller children. To the aged this sudden light appears in its true typical import, and the poetical scene is not undervalued by those who can read the mysteries of religious solemnities. But among the juvenile portion every face becomes radiant with joy at the appearance of this expected light, owing more to the general excitement of the moment than to the inspiration which the symbol should produce. The rural guests are particularly attentive during this scene, and seem to observe with intense delight the brilliant display of hundreds of wax lights held before the smiling faces of the children. The tapers are blown out in gradual succession, the wings are gathered and carried away, the music wanes, and the last tones of the organ fall upon the ears of the retiring multitude as they emerge into the frigid atmosphere of a December night.

This is but the outline of the church ceremonial, the scenes at the altar at the opening of the festive week. The genial solemnity in our smaller villages is still preserved in its pristine purity and simplicity,

but in the larger towns, such as Bethlehem, there are too many mixed elements of population for the enjoyment of the simpler rites. Throughout the homes of the village other scenes of like tendency are enacted.

During the whole of the preceding week the young men may be seen upon the bleak hills, where the moss is yet verdant, and the hemlock and laurel are always cheerful and grow luxuriantly where nothing else will thrive, gathering in huge piles and loading upon wagons these well-known Christmas greens. Long evenings are spent in weaving the wreaths, preparing inscriptions and transparencies in harmony with the cheerful occasion.

Each house in which childhood yet constitutes a portion of the fireside group, contributes its share to these manifestations, and a succession of visitors is seen passing from door to door, to examine and discuss the merits of the "decoration." Inscriptions, referring to the Nativity, are generally placed in the background of the picture, which is lighted up in the evening, to which are often added figures and pictures illustrative of the Christmas subject.

The venerable Hall is during this eventful week nearly deserted of its hundred occupants, and but a score of pupils remain behind. These, however, have been very assiduously engaged in preparing their evergreen demonstrations of Merry Christmas, which are left on exhibition until New Year's morning, and Wisdom, under the garb of Mentor, re-conducts them to their books. In the "stone cottage," where the elder boys reside, the most classic decorations were shown us, and the few young men under whose auspices they were designed, and who had been left behind to make the best of Christmas and solitude, seemed delighted with the work of their hands and the encomiums of complaisant guests.

In the Hall, where a couple of groups of little boys remained, two rooms exhibited Christmas trees lighted up with innumerable wax tapers, and many heterogeneous devices, such as caverns, grottoes, birds, animals of all climes associating together. In spite of science and poetry, however, of the laws of unity, of Aristotle, of Burke on the Beautiful, or Longinus on the sublime, the boys were perfectly satisfied and happy. They burned their tapers, set fire to the trees, and exhausted the whole supply of wax to be found far and near.

The Christmas week, with its rejoicings, as they are presented to the eye, the ear, and thence sent back into the soul, forms but a single phase of the Moravian year.

Like most other festivals peculiar to this people, it is rendered affecting by the purity of thought and feeling that characterizes every passage of this living poetry.

The elements of the naive and the simple still remain in ample force to sustain the old German festival and the choral; but when these shall have been swallowed up by the refinements of wealth, and the heartlessness of that species of culture which is its off-spring, and which the world prescribes, then the days of sincere, profound and poetical feeling are over. The beautiful poem of Rückert: "*Des fremden Kindes heiliger Christ,*" would no doubt meet with a kind reception in a good English translation, such as we might look for from your valued translator of German poetry. It breathes the pure emotion of a German Christmas, the artlessness of childhood, with all of the heavenly that poet and painter can draw from the theme.

J. H.

Dwight's Journal of Music.

BOSTON, JAN. 3, 1857.

The "Messiah" at Christmas.

An immense assemblage listened on Sunday evening (as is the annual custom) to Handel's sublime Oratorio, in the Boston Music Hall. The

scene and stir, before the orchestra commences, are of themselves refreshing always upon this occasion. The old HANDEL and HAYDN SOCIETY were out in full force, and we know not that we ever heard the choruses, almost without exception, rendered with more spirit, euphony, precision and excellent balance of voices. Indeed, in this last particular the society, thanks to Mr. ZERRAHN'S indefatigable training, have at length achieved a very important victory over past years. All the singers not only seemed, but were heard, to sing; the soprani did not timidly wait one another's movements, but attacked the note *en masse*, and gave out a smooth, musical body of tone, instead of that thin, shrill outline by a few voices, which it has been so common to hear. The contralti were uncommonly rich and full; the tenors effective without bawling, and the basses superbly grand and satisfactory, as of old. We need not particularize where every chorus went so well, even to the difficult concluding "Worthy is the Lamb" and "Amen," which was only disturbed by the thoughtless cloaking and going out of the impatient ones among the audience.

If we have any criticism to make it is on the score of the omission of one or two choruses, which certainly are among the best and most important in the whole work; especially did we miss that touching one which should follow the air: "He was despised," namely: "And with his stripes," &c. One could have better spared one or two of the almost impracticable solos which were attempted; for instance: "Thou shalt dash them," for which we have no tenor at all adequate in strength and grandeur. It requires a Braham.

Of the solo-singing we cannot speak with the same satisfaction as of the choruses. Nor was it to be expected, after the familiarity of our public with the world's greatest singers, and in music which so taxes the very highest powers, that the efforts of native singers, mostly amateurs, could be entirely satisfactory. Yet there was much to praise, and everything to be thankful for. Far better hear the "Messiah" so than not at all. Mrs. LONG did herself great credit in the principal soprano songs. She was in uncommonly good voice, which told in the strong and jubilant passages with great effect. Very beautiful were some of her high sustained notes in the annunciation music. In "Rejoice greatly" she displayed great flexibility and freedom. We are not sure that it has ever been done better by any of our resident sopranos; but it takes a sparkling, fountain-like nature, like Jenny Lind's, to render all its life. In the "I know that my Redeemer liveth," she really surprised us by one of the best performances we have ever heard save from the most famous singers. Mrs. HARWOOD has a fresh, rich mezzo soprano voice, of a peculiarly sympathetic quality, which was much relished in the contralto airs. The first: "O, thou that tellest," needed a little more life, to be sure, and runs below her effective range of tones; but "He shall feed his flock" was beautifully given (the second portion being taken by Mrs. Long.) In "He was despised" she was only second to Miss Philipps. It was a pity to leave out the second part of that song, which is so beautiful and touching. In the duet: "O Death, where is thy sting," her voice and style were very pleasing; but she was feebly seconded by Mr. DRAPER, who

seemed to have been overtaxed by previous efforts. This gentleman has a pleasing tenor, but of small power for the music Hall or for Handel's music; yet he sang the opening: "Comfort ye," &c., in good, chaste style, with less of that questionable ornament than we usually hear. For a first, or nearly a first appearance with orchestra, the effort was highly promising. Mr. C. R. ADAMS has often attracted us by the sweetness and clearness of his tenor voice. We have not before heard him in this music. He has not expression enough (very few tenors have, and those only of the most finely cultivated) for such recitative and melody as: "Thy rebuke" and "Behold and see if there be any sorrow," &c. Yet the effort was creditable, and the voice sweet to listen to. For "Thou shalt break them with a rod of iron," we have already said he lacks iron strength, and in this was no worse off than nearly every singer who has undertaken it. Mr. THOMAS BALL sang the bass solos precisely as of old; there was want of life and elasticity about it, and a tendency of the ponderous voice to droop away from true pitch. Evidently he has been moulding beauty out of marble more than out of tones these two years past in Florence. Mr. ZERRAHN's orchestra filled in the rich accompaniments with fine effect, and Mr. MULLER made the organ—what there is of it—speak to good advantage in parts where it was needed.

Chamber Concerts.

CONCERT OF THE "GERMAN TRIO."—The first of the third season of Chamber Concerts by Messrs. GARTNER, HAUSE and JUNGNIKEL, drew a respectable audience to Chickering's on Saturday evening, Dec. 20th, in spite of the storm. The programme consisted of one part light and two parts solid, as follows:

- PART I.
1—Grand Trio, Op. 97, for Piano, Violin, and Violoncello, L. van Beethoven.
PART II.
2—Quartet: "A Voice from the Lake,".....Theo. Eisfeld.
3—Fantasia for Violoncello (Lucia di Lammermoor).....Piaff.
4—Piano Solo: (Favorite American Airs).....Hause.
5—Violin Solo: Souvenir de Haydn.
6—Quartet: "Ye Spotted Snakes,".....Bishop.
PART III.
7—Trio, Op. 15, for Piano, Violin and Violoncello, Rubinstein.
Allegro con fuoco—Adagio—Presto—Allegro.

Beethoven's Trio, the *great* Trio in B flat, is always a luxury to refresh one's mind withal. It still holds place as at once the most brilliant and most profoundly significant and soul-searching of compositions in that form. Mr. Hause played the piano part with all his wonderful freedom, precision and firmness of execution; only we lacked here and there the sympathetic touch which such tone-poems require so much more than mere bravura pieces. The violin and cello bore their parts ably and effectively, of course. Mr. Gärtner's violin is always admirable, unsurpassed, in passages; but there will come ever and anon those unlucky exaggerations of emphasis or *pianissimo* which break the charm.

Rubinstein's Trio we found more interesting than the Quartets which we have had by him. In this there was much vigor, brilliancy and freshness, especially the first Allegro and the Presto. Yet we do not find the second Beethoven in him that has been talked about. The Trio was performed with great spirit.

Of the pieces in the Second Part, a sort of "popular" intermezzo, we were most pleased with the vocal quartets, which were sung without accompaniment with fine *ensemble* and expression

by Mrs. MOZART, Miss TWICHELL, Mr. C. R. ADAMS and Mr. MOZART; especially the piece by Bishop. Mr. Eisfeld's Quartet is a pleasing composition, although the unaccompanied *unisono* had a strange sound for an opening. The violoncello fantasia was a skilful piece of show-playing, but the composition execrable. We have little faith in fantasias on opera airs generally; but to hear Edgardo twist his death-song into such fantastic flummery must either torture or provoke to laughter. Yet it bears the name of the first violoncellist in London, who figures in all the classical concerts, &c.! The "American Airs" were omitted, wisely, we doubt not. Mr. Gärtner's solo was a rhapsody with variations on Haydn's "God save the Emperor," a skilfully fantastic piece of virtuosity. It was vehemently encoored, whereby was elicited one of those marvelous "impromptus" which great violinists always seem to keep in reserve for such emergencies.

GUSTAV SATTER's first "Philharmonic Soirée" drew a crowded and delighted audience to the saloon of Messrs. Hallett, Davis & Co., last Saturday evening. In a conflict of engagements we signally failed in our attempt to be in two or three places at once, and so lost a large part of the concert. But we canto speak of the two most important novelties of the programme (given in our last). The Piano Quartet by WILLMERS interested us much more than we had expected from the concert pieces we had heard of that composer pianist. There is much life and beauty, with now and then a wild Northern vein (somewhat like Gade) in the first and last movements. The slow movement has a beautiful theme, classically wrought, and followed by curious and pleasing variations. The Minuet is less original or striking. Mr. SATTER plays the difficult piano part with wonderful ease and finish, doing full justice to each shade of expression, and Messrs. SCHULTZE, ECKHARDT and JUNGNIKEL make up with him one of the most satisfactory quartets to which it has been our fortune to listen.

Forced to lose the smaller piano pieces composed and played by Mr. SATTER, the songs by Mrs. LITTLE, the *diableries* (from "Robert") by Liszt, and the "Kreutzer Sonata," which we hear was admirably played by Messrs. Satter and Schultze, we were more fortunate with the exquisite Trio (piano, violin and cello) by HUMMEL; a posthumous work we believe, and one of the most elegant and artistic of that never strikingly original, but always charming master. It was played to a charm, too.

MENDELSSOHN QUINTETTE CLUB.—The fourth concert took place on Tuesday evening, with the following programme:

- PART I.
1. Quintette in D, (dedicated to the Mendelssohn Quintette Club),.....C. C. Perkins.
Introduction and Allegro—Scherzo—Andante Sostenuto—Finale, Presto.
2. Piano Quintette in E flat, op. 57,.....Hummel.
Allegro e risoluto assai—Minuetto—Allegro con fuoco—Largo, and Finale, Allegro agitato.
PART II.
3. Adagio and Scherzo, from the Quartette in E minor, op. 44,.....Mendelssohn.
4. Grand Polonaise for Piano and Cello,.....Chopin.
Messrs. Parker and Wulf Fries.
5. Quartette in G, No. 2, op. 18,.....Beethoven.
Allegro—Adagio cantabile—Scherzo—Finale, Allegro molto.

We must be very brief. Mr. PERKINS shrinks from no task, however formidable, in musical composition, a Quintet being certainly one of the most so. It is praise for an amateur not to have entirely failed. His work is very elaborate, for

the most part ingenious, and often pleasing. The character on the whole is light and graceful. But there were modulations of questionable boldness, and workings-up more elaborate (it seemed to us) than the ideas justified. We could not clear away the sense of vagueness, which clings about so many amateur attempts:—we mean, regarding the progress of the whole work. This was the more perceptible by contrast, when one came to listen to that Quintet by HUMMEL, (which was played next). Its euphony and richness, to be sure, were wonderful enhanced by the piano and the double-bass with its deep ground-swell lifting all up. But there was such clearness, positiveness and rounded completeness in the composition itself, as made it most refreshing to listen to.

The MENDELSSOHN movements were welcome old friends; but we have heard the Club play the Scherzo more smoothly. It seemed to us that the instruments did not get their usual inspiring start in the first Quintet, and we asked ourselves whether the middle of the programme were not the best place for the trial of a new composition. Mr. PARKER played Chopin's brilliant Polonaise (one of his very earliest and least Chopin-like productions) very finely, and the violoncello finely co-operated. Next to the Hummel piece, the Beethoven Quartet was the most satisfactory in the rendering, and it is needless to say how delightful it was.

To-night we have *embarras de richesses* in the way of music. Mr. ZERRAHN's Orchestral Concerts, long longed for, commence this evening at the Melodeon. He is disappointed with regard to OLE BULL, who is unfortunately ill in New York, but announces in his place Herr SCHREIBER, a very distinguished virtuoso on the trumpet, not surpassed, it is said, by KOENIG. For more solid fare he offers Beethoven's lovely fourth Symphony, Mendelssohn's Nocturne from "Midsummer Night's Dream," the "Tell" Overture, and "Pilgrim Chorus," sung by male voices. Certainly a most attractive prospect!....We are only sorry that THALBERG's advent happens on the same evening. Of course all the music-lovers are eager to listen to the great pianist, and we doubt not large audiences will attend both concerts. Besides his own wonderful pianism, Thalberg offers us Mme. D'ANGRI, one of the very first contraltos of the age, and Sig. MORELLI, the admired baritone. Thalberg's second concert will be on Thursday evening....The AFTERNOON CONCERTS, it will be seen, are postponed one week to Jan. 14....The second concert of the GERMAN TRIO took place last evening....The MENDELSSOHN CHORAL SOCIETY held a private musical soiree at Hallett & Davis's rooms on Tuesday evening....The German "ORPHEUS" held a musical and social festival to welcome in the New Year, when a large silver goblet, of very artistic design and workmanship was presented by the members to their esteemed leader and teacher, Mr. AUGUST KREISSMANN. The first concert of the "Orpheus" is fixed for Saturday evening, the 17th inst.

CROWDED OUT.—Letters from Springfield, from Germany, &c.; Musical Intelligence, foreign and domestic; conclusion of "Daisy's" article, and much more, which will appear next week.

Advertisements.

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THE FIRST OF THE FOUR PHILHARMONIC CONCERTS will be given on SATURDAY EVENING, January 3, with the highly valuable assistance of

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